

PAINTINGS AND SCULPTURE FROM THE COLLECTION OF  
MR. AND MRS. *DAVID LLOYD KREEGER*





*PAINTINGS & SCULPTURE*  
*FROM THE COLLECTION OF*  
Mr. and Mrs. David Lloyd Kreeger

KANDINSKY • MIRO • PICASSO  
AND OTHERS

THE CORCORAN GALLERY OF ART  
THE BALTIMORE MUSEUM OF ART

1965

## **EXHIBITION DATES**

THE CORCORAN GALLERY OF ART, WASHINGTON, D.C.

*February 19 - March 28, 1965*

THE BALTIMORE MUSEUM OF ART, BALTIMORE, MD.

*April 6 - May 23, 1965*



## FOREWORD

We are greatly indebted to Mr. and Mrs. David Lloyd Kreeger for their generosity in allowing The Corcoran Gallery of Art and The Baltimore Museum of Art to exhibit this group of distinguished paintings by Pablo Picasso, Wassily Kandinsky and Joan Miró.

The Baltimore Museum is fortunate in having seven additional items from the collection available for their exhibition—sculpture by Jacques Lipchitz, Sir Jacob Epstein and Jean Arp, a painting each by Giorgio de Chirico and Jean Dubuffet, and two examples of the work of Max Beckmann.

It is a privilege indeed to bring this part of an ever-growing collection before the Washington and Baltimore public for the first time—a collection which has been chosen with discrimination and taste over the past decade. It was actually less than five years ago that Mr. and Mrs. Kreeger became personally interested in these three painters. They have brought together with knowledgeable persistence and loving concern a range of works covering the development of each painter—eight examples (including one bronze) of Picasso's work dating from 1900 to 1943; six of Kandinsky's canvasses dating from 1903 to 1941; and three paintings from crucial periods in Miró's development, 1918, 1935 and 1947.

A private collection of this importance, chosen personally by the owners for their own pleasure, is an inestimable asset to the whole community when it is so unselfishly shared. The delight which was experienced by these connoisseurs in bringing together the seventeen works of art will be communicated to all those who come to view this entrancing collection on our walls.

HERMANN WARNER WILLIAMS, JR.  
*Director*  
The Corcoran Gallery of Art

CHARLES PARKHURST  
*Director*  
The Baltimore Museum of Art





## A GREAT ADVENTURE

by HENRI DORRA

"And why not buy a Monet for your wife?" a friend once asked David Lloyd Kreeger. The question was not as preposterous as it sounded. Three years later, in 1960, Mr. and Mrs. Kreeger *did* buy their first Monet . . . then another, and another, until they now have six paintings by the great impressionist and many other masterpieces of the nineteenth and twentieth centuries.

The question was prompted by Mr. Kreeger's acquisition in 1957 of a magnificent violin by Stradivarius. At that time Mr. and Mrs. Kreeger's chief interest was music. They played violin and piano duets and Mr. Kreeger participated in chamber concerts. Ever since they furnished their first apartment, however, their enthusiasm for all the arts had led them to surround themselves with excellent reproductions of works by Cézanne, van Gogh, Renoir and Monet. Later on, they acquired paintings by Washington artists, and a few by Israeli artists—with considerable discernment.

Their first massive effort at collecting came in 1959. In the course of a trip to London they bought landscapes by Renoir, Corot and Courbet, as well as some less important works. It was a decisive move. Mr. and Mrs. Kreeger realized that the pleasure of owning works of this caliber fully justified the financial expenditure involved. And what is even more important, the paintings they acquired at that time retained for them their initial appeal over the years.

Being as careful and systematic in their approach to the practicalities of life as they are spontaneous and enthusiastic in their response to the arts, Mr. and Mrs. Kreeger set out to indulge their new passion with method. The sales catalogues and announcements that poured in through the mail were carefully scrutinized. A reference library was built up. Telegrams started flashing to and from the art capitals of the world. The Kreegers' vacations were spent evaluating works available at the best dealers at home and abroad, and comparing them with examples in museums and in the foremost private collections. Above all, they sought, with open minds, the advice of the best experts in the field. Once in their house, a new acquisition would be put to its most severe test: how did it bear looking at every day? Did it hold its own in the presence of other paintings on their walls? did it contribute something new and original?

The great majority of their purchases have survived the "acquaintanceship" test. As a result the distinguished collection has a remarkable overall quality of warmth and cohesive-



ness, reflecting, no doubt, its owners' aesthetic sensitivity and their spontaneous and generous response to artistic creativity in any guise or shape.

In 1960 one of Renoir's most magnificent nudes came up for auction. Mr. and Mrs. Kreeger made up their minds that it was for them, and arrangements were made for the bidding. They secured it for their collection, thereby setting a new standard for their artistic endeavors. That same year a van Gogh of the Paris period, and a late portrait by Renoir, were also purchased. So were a magnificent Monet, *Water Lilies*, and a splendid Rouault.

In 1961 Mr. and Mrs. Kreeger added to their already substantial collection a number of paintings by contemporary American artists: David Park, Elmer Bischoff and Milton Avery. A remarkable de Chirico also took their fancy. Their main acquisition, however, was their first Picasso, an early painting of the *Café de la Rotonde*, followed shortly afterwards by one of his major compositions of 1914 and, in 1962, by a diabolic double portrait of a woman of 1929.

By this time Mr. and Mrs. Kreeger had accepted fully that the message of line and color could be more exciting than the more pleasing effects of artistic traditions still anchored in naturalism. They bought several other paintings and a sculpture by Picasso in 1962 and 1963. Their first fairly abstract painting, a Miró, was purchased in 1962; so was their first expressionist work, a Beckmann.

In 1963 and 1964, to quote Mr. Kreeger, "Kandinsky went to our heads." The great master of controlled dynamism of the twentieth century, it seems, had a special appeal for Mr. and Mrs. Kreeger. They purchased six of his paintings in quick succession, taking advantage, in particular, of the sale of some of his works by the Guggenheim Museum. They also became more interested in sculpture and purchased two bronzes by Lipchitz and one by Arp. Quite recently they bought a sumptuously irreverent Dubuffet.

Their new enthusiasms did not overshadow entirely their interest in the nineteenth century. During the last three years Mr. and Mrs. Kreeger have added to their collection three more Monets, two Bonnards, a Cézanne, two Degas and a Sisley, a Gauguin and a Redon—bringing to around seventy the works of museum quality they have gathered under their roof since 1959.

During this brief period their approach to collecting evolved. At first they were acquiring representative examples by artists they admired. With the purchase of the large *Nude* by Renoir they became interested in superlative examples by specific masters, and set out to assemble exceptional works spanning the late nineteenth and twentieth centuries. Soon they became tempted to focus their attention on a few major artists, first Picasso, then Kandinsky, all the while adding to their group of Monets.

However they chart the future of their collection, Mr. and Mrs. Kreeger will proceed with the same enthusiasm, the same energy, the same taste, the same determination, and the results will continue to delight them and their friends. A new house is being planned to do it justice. It is designed by Philip Johnson, who has established an international reputation as a museum architect. In a year or two the treasures that crowd the walls of their present residence will be spread out in an elegant arched structure of classical proportions. Undoubtedly, the charm, the spontaneity, and the warmth of the Kreeger family—as well as their art treasures—will impart life to the large new house as they have to their much smaller present one.



## SOME OF THE WORKS OF ART

PABLO PICASSO (b. 1881)

CAFÉ DE LA ROTONDE, c. 1900, oil on canvas (cat. no. 17, ill. p. 10). This is one of the artist's most spirited explorations of the loose, caricatural, impressionist style prevalent among the turn-of-the-century avant-garde. The fleeting image of the café scene is a typical impressionist subject, but the stylistic characteristics of that school have been accentuated with a savagery that was new and unique. In his attempt to stress a casual vision, Picasso has exaggerated a favorite impressionist device: he has cut off one of the main figures at the left edge of the picture, and has beheaded the waiter (taking care to preserve his status symbol—a black tie) at the top. The choice of colors, furthermore, shows little regard for the niceties of scientific impressionism. The large, colorful brush strokes impart a vibrant luminosity to the whole work, creating a buoyant abstract design in direct competition with the placid subject matter. On occasion the brush stresses an expressive detail with a humor bordering on cynicism. Thus, in a few bold strokes Picasso conveys in the features of the figure on the left the ferret-like expression of the woman about to reveal a major piece of gossip, while in those of the woman on the right, he has evoked delighted suspense and anticipation. Although Picasso never espoused the doctrines of fauvism or expressionism, this early picture seems to presage both movements.

CUBIST HEAD, 1909, bronze, (cat. no. 18, ill. p. 11). Executed only one year after the first cubist paintings by Picasso and Braque, the head represents an attempt to find a sculptural equivalent to the breakdown of surfaces into facets that the two men had already achieved in their paintings. With superb skill, Picasso evokes in bronze the luminosity and iridescence of early cubist representation. As in the paintings of that year, the integrity of the mass is still respected, giving to the figure a monumental solidity contrasting with the excited animation of the surface planes.

STILL LIFE WITH FRUIT, GLASS, KNIFE, AND NEWSPAPER, 1914, oil on canvas (cat. no. 19, ill. p. 12). As determined in their efforts to break away from the rigors of cubist discipline as they had been in devising them a few years earlier, Picasso and Braque produced in 1913 and 1914 a few works which, while still related to cubism by their subject matter, reveal a new striving for fantasy. This painting ranks among the most delightful and most lyrical of this phase, which has been called "rococco" cubism. A deliberate austerity is still visible in the monochromatic areas in the periphery, and the paint has been mixed with sand so as to stress the willful technical crudeness of the cubist period. And yet, the delicate rhythms of the lines and the harmonies of the stippled colored areas (tributes to the occasional fantasies of neo-impressionism?) give the composition a refinement which is unique in the work of the master.

HEAD OF A WOMAN, 1929, oil on canvas (cat. no. 20, ill. p. 13). In the late twenties Picasso repudiated entirely an earlier classicism for a violently distorted representation of the human figure with surrealist overtones. Here, a vigorous and elegant linear design is used as a pretext for splitting the head of a woman—probably his wife—into two interlocking side-views. He seems to show two aspects of the same personality, one diabolic, the other angelic, involved in a violent dialogue.



STILL LIFE WITH BASKET OF CHERRIES AND GLASSES, 1943, oil on canvas (cat. no. 24, ill. p. 17). This small work has the somber, brooding quality of most of Picasso's war-time output. The fragmentation of forms and the extraordinary restraint of the color scheme hark back to the severest cubist period, but here the artist gives free rein to an expressionist tendency. As one reconstructs lines into planes, and planes into volumes, one becomes aware of the sinister forces that are evoked with sardonic humor by the artist's transformation of the objects of daily life into a jagged, angular, somber pattern.

JOAN MIRÓ (b. 1893)

PAYSAGE D'ESPAGNE A LA FERME, 1918, oil on canvas (cat. no. 14, ill. p. 24). After painting for a few years with fauvist exuberance, Miró, around 1918, sought a new order and clarity in his work. With an attention to detail worthy of Rousseau, he set out to interpret landscapes by means of colored areas, creating semi-geometric patterns. The plainness of the objects, the lack of shadows, the unusual colors, a certain naïve crowding, all contribute to a fairy tale-like quality with which Miró infused his observations of nature and turned them into visions of other-worldly radiance.

DEUX PERSONNAGES, 1935, oil and collage on board (cat. no. 15, ill. p. 25). After having, in the 'twenties, evolved a style based on the playful arabesques of fluid outlines and "organic" areas of bright color, and having devised an equally playful set of surrealist symbols, Miró was led in the 'thirties to give free rein to a more haunting and more dramatic interpretation of his dream world. The colors were as cheerful as ever, but the forms became frankly monstrous and threatening, and the treatment itself—stains, blots, scratches and scrawls reminiscent of graffiti—echoed the anxiety and forebodings of a man fully aware of the ominous threats of a tumultuous and unstable era.

WASSILY KANDINSKY (1886-1944)

WHITE CLOUDS, 1903, tempera on board (cat. no. 7, ill. p. 18). This remarkable little picture is characteristic of Kandinsky's early endeavors. The gentle sweep of the forms, the discreet richness of the color schemes were intended—like the art of the Parisian fauves, with whom he was to have close contacts—to evoke an equivalent of reality. Having abandoned the study of the law, and later that of ethnography, to take up painting, he set out to recreate, with a gentle graphism drawn from the art nouveau style, the magic common to folklore and to children's work.

LUDWIGSKIRCHE IN MÜNCHEN, 1908, oil on board (cat. no. 8, ill. p. 19). Here the lessons of fauvism have been absorbed and transcended. The rich play with dots of pure color not only creates an intense visual excitement but, suggesting a certain preciosity and an aura of mystery, evokes a sense of nostalgia, a spiritual longing which are more subjective, more personal, than anything expressed by the fauves.

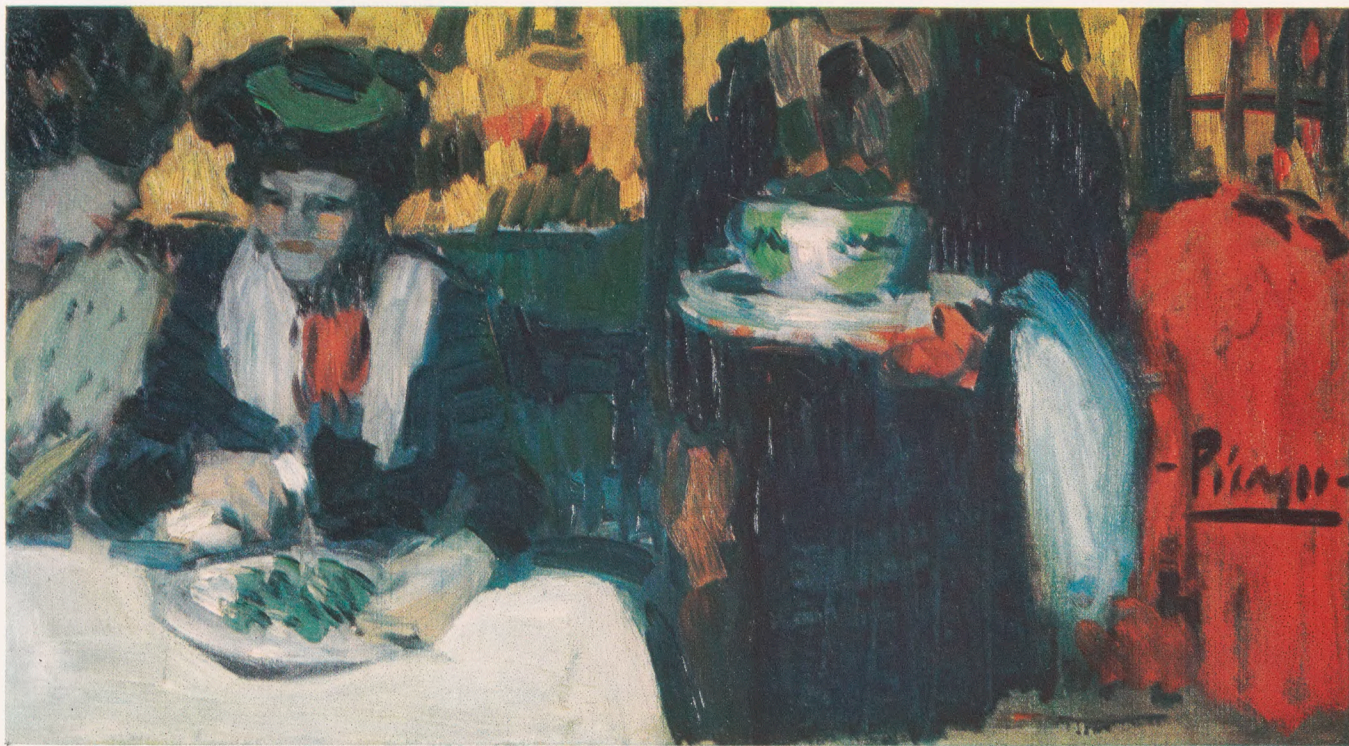


STUDY FOR CARNIVAL (WINTER), 1913, oil on board (cat. no. 9, ill. p. 20). By 1910 Kandinsky was painting totally abstract works springing from what he called his "inner necessity," and suggesting moods and emotions—or perhaps the sub-stratum of impulses that define moods and emotions—by means of color and line alone. He was among the first western artists to discard the object completely.

This magnificent painting by a man in full command of his gifts is a rich and resonant response to the forces of nature, suggesting the artist's innermost reactions to the turmoils of winter.

RIFT, 1926, oil on canvas (cat. no. 11, ill. on cover and p. 22). During the last years of the second decade of this century Kandinsky adopted a harder, more geometric style; revealing frankly the rational (and mathematical) framework of his compositions, which had hitherto been carefully concealed. The purpose is the same as in the more spontaneous-looking designs: to suggest by means of form and color alone. Here the artist attempts to freeze into a set of colorful symbols a specific state of mind: rift. The triangle at the bottom of the picture seems to carry on its apex the pointed base of a wedge-like black, and entirely negative, entity. It is nothingness—the nothingness of separation. On the left the "wedge" cuts off a series of orderly forms along a straight edge, as if to make a definite break with some established formal order. On the right it creates a powerful wavy rhythm that seems to reverberate into astral space. With the precision of a jeweler, the artist has given form to indefinable feelings.

Los Angeles, California  
January 6, 1965



17. PABLO PICASSO. *Café de la Rotonde*. 1900 oil, 18½ x 32½".





18. PABLO PICASSO. Tête Cubiste (Tête de Femme). 1909 *bronze*,  
16 $\frac{3}{4}$ " high.





19. PABLO PICASSO. Still Life with Fruit, Glass, Knife and Newspaper. 1914 *oil and sand*, 13 $\frac{3}{8}$  x 16 $\frac{1}{2}$ "  
(shown in Washington only).





20. PABLO PICASSO. Tête de Femme. 1929 oil, 27¼ x 20½"





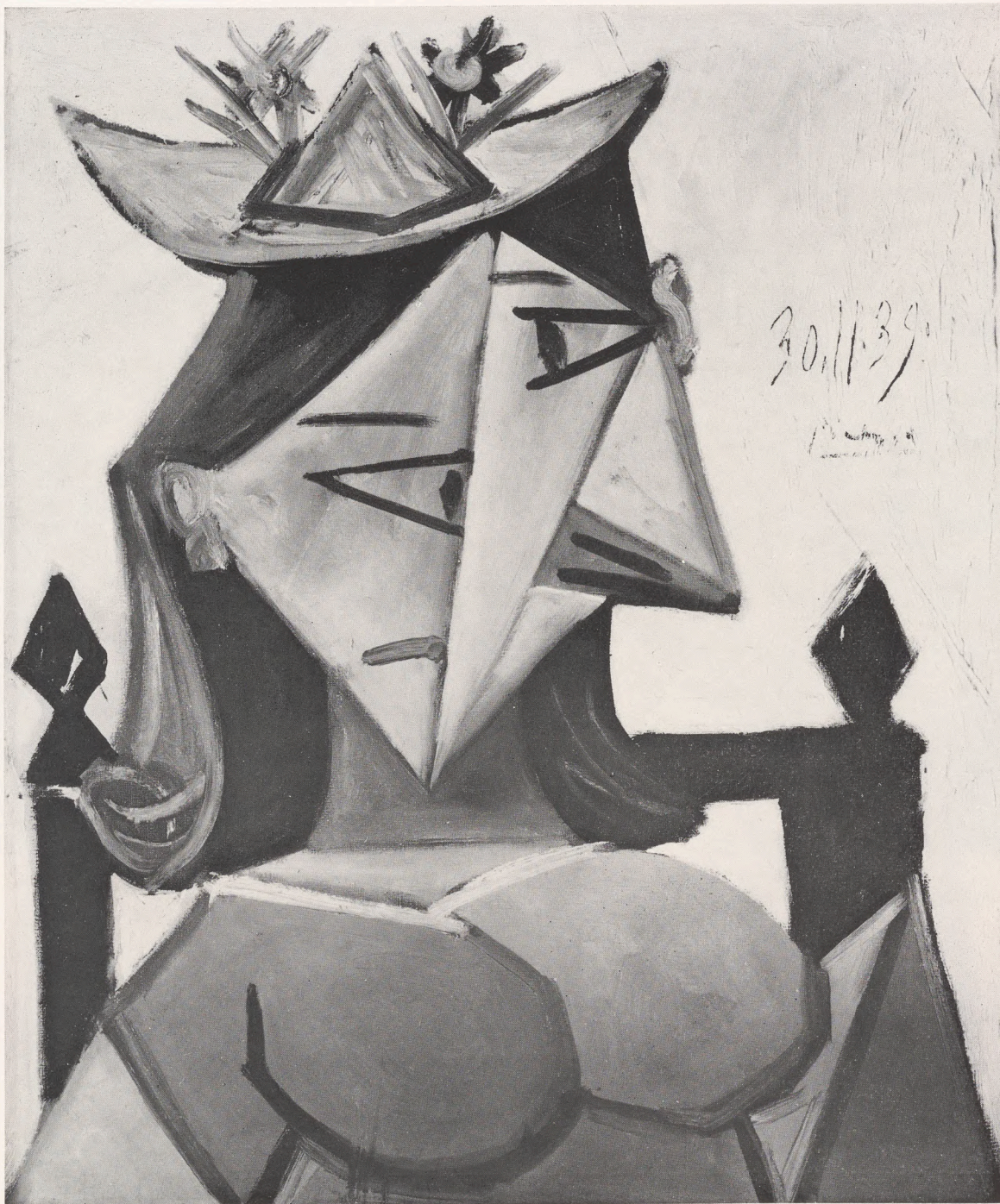
21. PABLO PICASSO. La Lecture Interrompue. 1931 oil, 25 $\frac{3}{8}$  x 19 $\frac{1}{4}$ ".





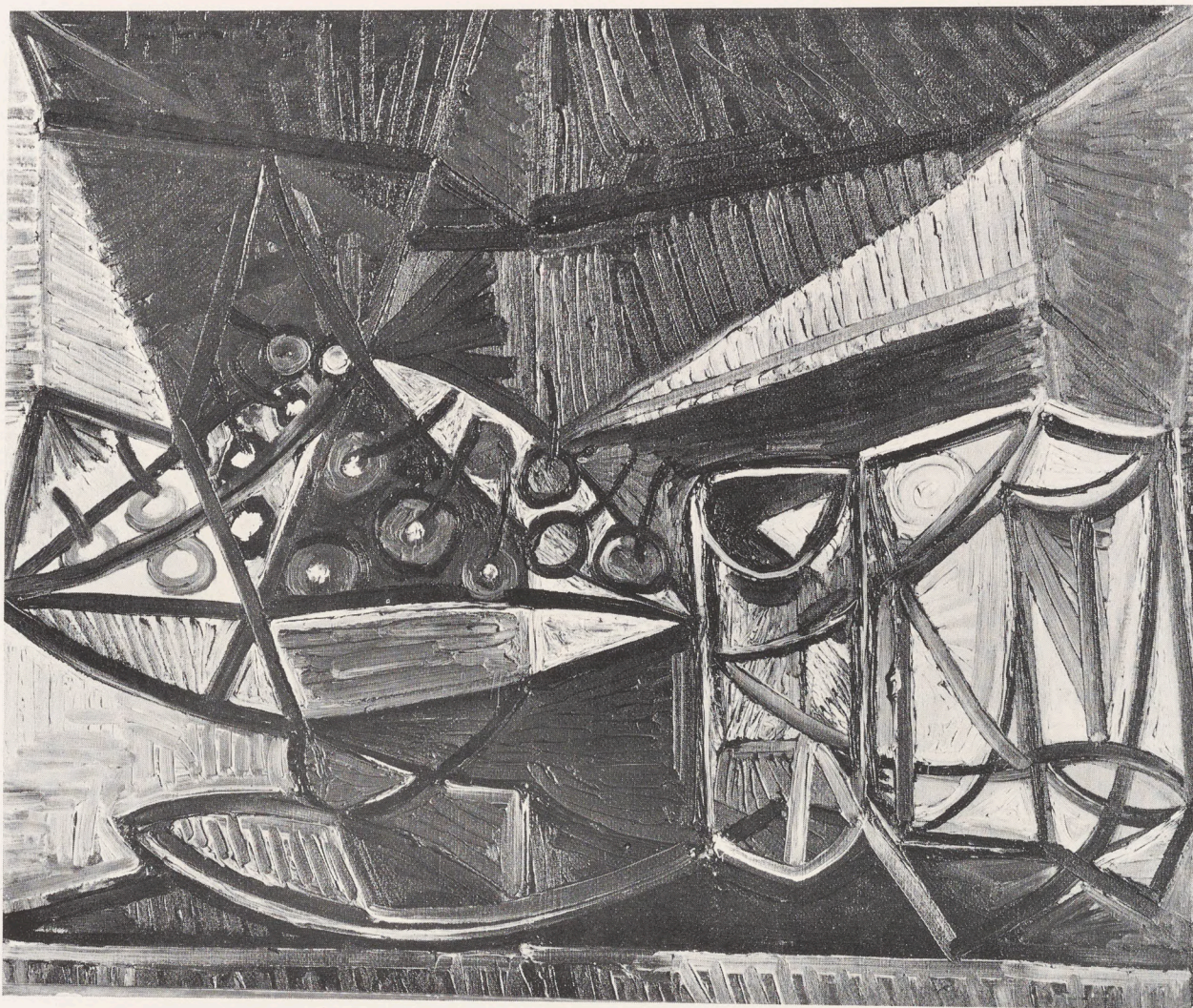
22. PABLO PICASSO. Tête de Femme Endormie. 1934 oil, 12 $\frac{3}{4}$  x 17 $\frac{1}{2}$ ".





23. PABLO PICASSO. Femme Assise au Chapeau (Dora Maar). 1939 oil, 24 x 19½".





24. PABLO PICASSO. Still Life with Basket of Cherries and Glasses. 1943 oil, 17 $\frac{3}{4}$  x 21 $\frac{3}{8}$ ".





7. WASSILY KANDINSKY. White Clouds. 1903 *tempera*, 16½ x 14".





8. WASSILY KANDINSKY. Ludwigskirche in München. 1908 oil, 26½ x 37¼".





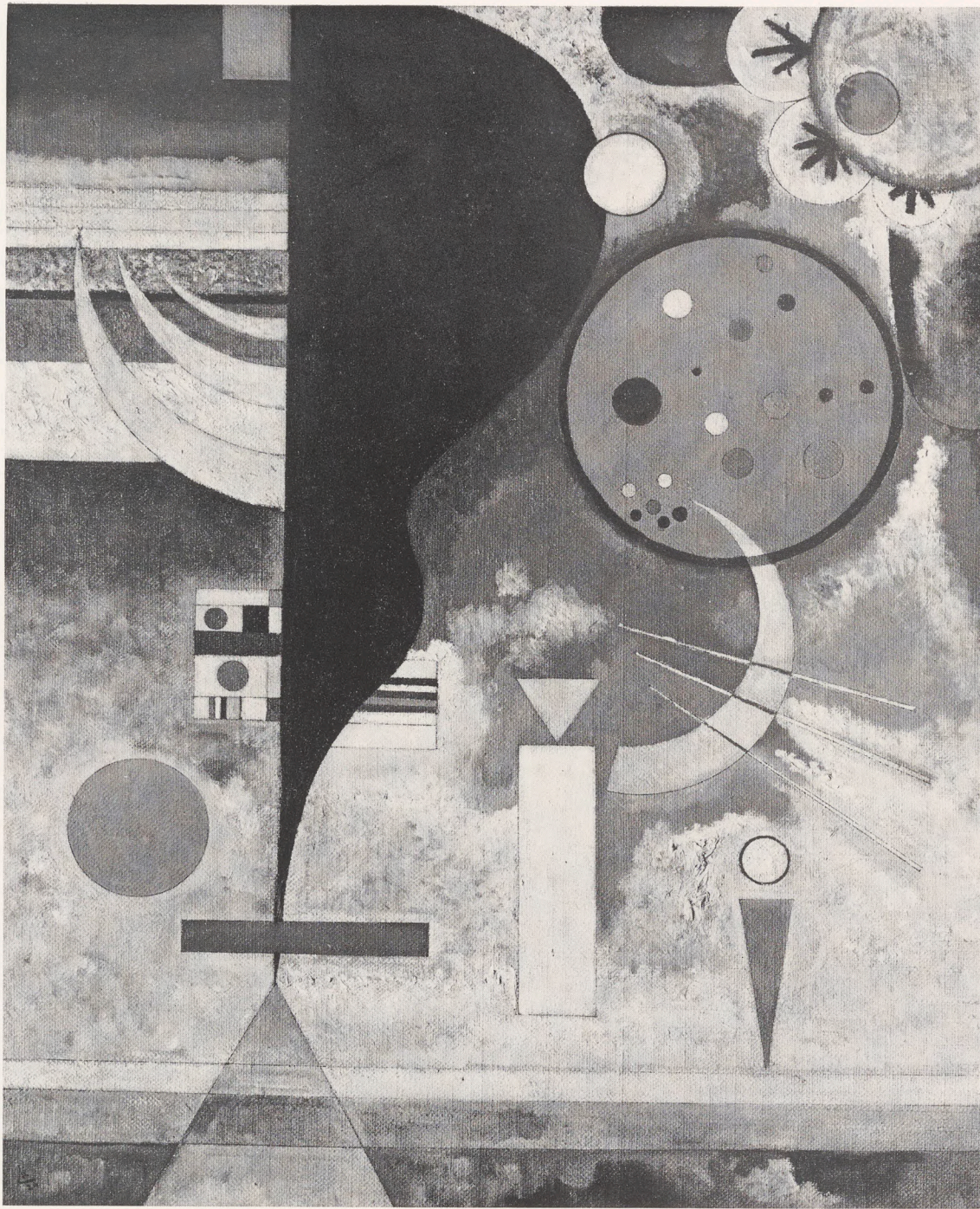
9. WASSILY KANDINSKY. Carnival (Winter). 1903 oil, 28 x 19".





10. WASSILY KANDINSKY. Self-Illuminating. 1924 oil, 27½ x 23½".





11. WASSILY KANDINSKY. Rift. 1926 oil, 39 $\frac{1}{4}$  x 32 $\frac{1}{8}$ ".





12. WASSILY KANDINSKY. *Coolness*. 1941 oil and lacquer, 19¼ x 27¾".





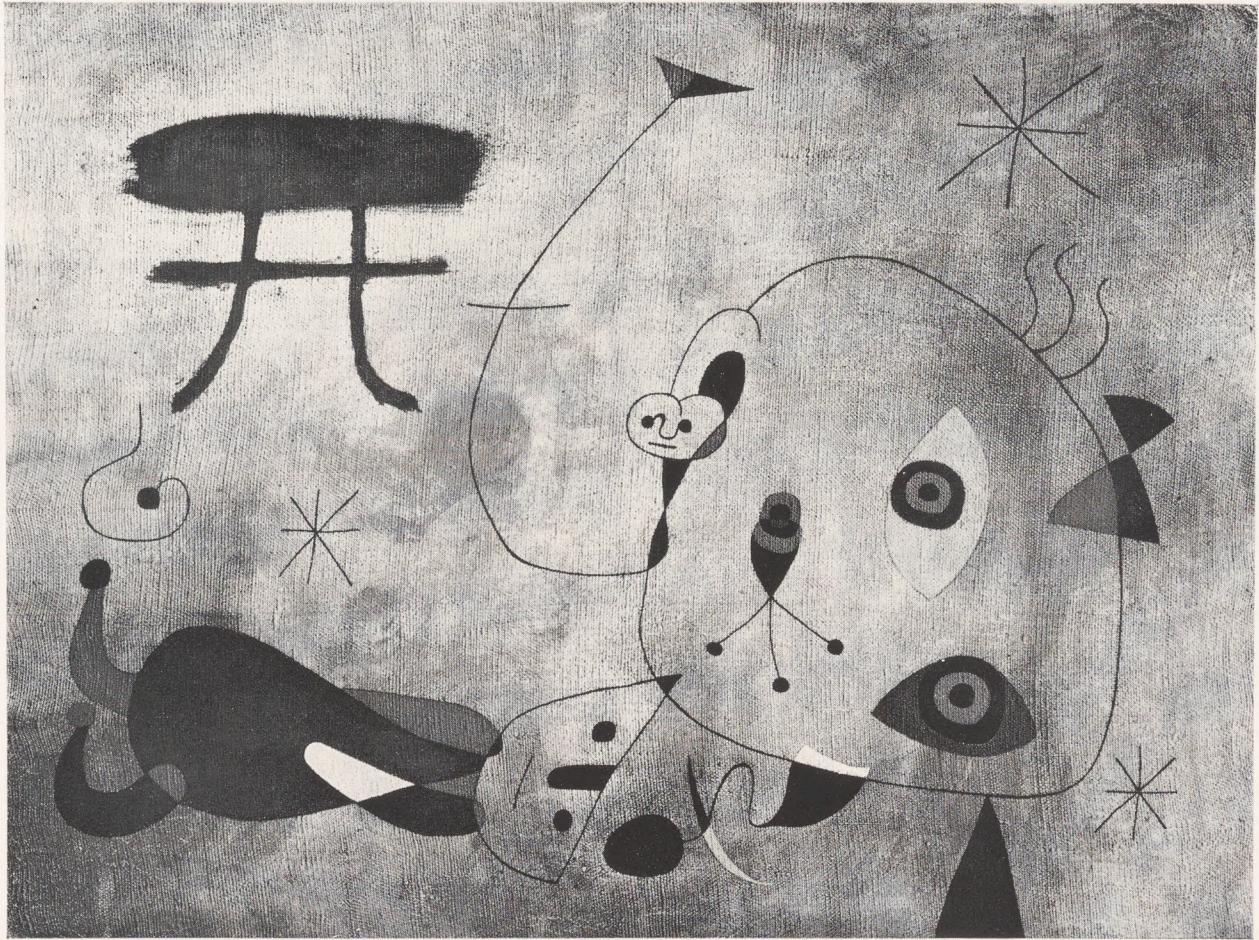
14. JOAN MIRÓ. Paysage d'Espagne à la Ferme. 1918 oil, 25½ x 32".





15. JOAN MIRÓ. Deux Personnages. 1935 *oil and collage*, 41½ x 29⅞".





16. JOAN MIRÓ. L'Oiseau, Comète et L'Ombrelle Fleurie. 1947 oil, 23½ x 31½".





13. JACQUES LIPCHITZ. Seated Man with Clarinet II. 1919 *bronze*, 35" high (shown in Baltimore only).





6. SIR JACOB EPSTEIN. Mrs. Epstein. 1918 *bronze*, 20" high  
(shown in Baltimore only).





4. GIORGIO DE CHIRICO. *Meditation Automnale*. 1912 oil, 21 $\frac{1}{8}$  x 27 $\frac{1}{2}$ " (shown in Baltimore only).





2. MAX BECKMANN. Beach in Holland. 1937 oil, 20½ x 28⅞" (shown in Baltimore only).





3. MAX BECKMANN. *Caliente*. 1944 *oil*, 15½ x 27½" (shown in Baltimore only).





1. JEAN ARP. Hurlou. 1957 *bronze, 38 $\frac{3}{4}$ " high* (shown in Baltimore only).





5. JEAN DUBUFFET. *L'Eau dans le Gaz*. 1961 oil, 35 x 48½" (shown in Baltimore only).



# CATALOGUE

## JEAN ARP (1887-)

- \*1. Hurlou. 1957  
Bronze, 38¾" high (*ill. p. 32*)

## MAX BECKMANN (1884-1950)

- \*2. Beach in Holland. 1937  
Oil on canvas, 20½ x 28¾" (*ill. p. 30*)  
Signed and dated l.c.  
FORMER COLLECTIONS:  
Stephen Lackner  
Buchholz Gallery, New York

- \*3. Caliente. 1944  
Oil on canvas, 15½ x 27½" (*ill. p. 31*)  
Signed and dated u.l.

## GIORGIO DE CHIRICO (1888-)

- \*4. Meditation Automnale. 1912  
Oil on canvas, 21½ x 27¾" (*ill. p. 29*)  
Signed and dated l.r.  
FORMER COLLECTIONS:  
Mme. André Peignot, Paris  
Mr. and Mrs. Joseph Slifka, New York  
BIBLIOGRAPHY:  
Vrille, 1945 (reproduced)  
EXHIBITED:  
American Federation of Arts, New York, 1957-58; no. 57-34

## JEAN DUBUFFET

- \*5. L'Eau dans le Gaz. 1961  
Oil on canvas, 35 x 48½" (*ill. p. 33*)  
Signed and dated l.r.

## SIR JACOB EPSTEIN (1880-1959)

- \*6. Mrs. Epstein. 1918  
Bronze, 20" high (*ill. p. 28*)

---

\* Shown in Baltimore only.  
\*\* Shown in Washington only.



WASSILY KANDINSKY (1866-1944)

7. White Clouds. 1903

Tempera on board, 16½ x 14" (ill. p. 18)

Signed l.r.

BIBLIOGRAPHY:

Will Grohmann: *Wassily Kandinsky* (New York, 1958) p. 403, no. 647

8. Ludwigskirche in München. 1908

Oil on cardboard, 26½ x 37¾" (ill. p. 19)

Signed and dated 1908 and inscribed with title on reverse.

FORMER COLLECTION:

A. J. Edda, Chicago

BIBLIOGRAPHY:

Will Grohmann: *Wassily Kandinsky* (New York, 1958) p. 345, no. 590

Sotheby & Company: *Sales catalogue*, July 1, 1964; p. 60, no. 106  
(reproduced in color)

9. Carnival (Winter). 1913

(Study for "Winter" 1914, one of four panels commissioned by E. R. Campbell, New York)

Oil on board, 28 x 19" (ill. p. 20)

FORMER COLLECTIONS:

Gabrielle Munter

Mr. and Mrs. Hans Hofmann

Miss Alice Hodges

EXHIBITED:

World House Galleries 1957

10. Self-Illuminating. 1924

Oil on canvas, 27½ x 23½" (ill. p. 21)

Inscribed with initials and dated '24. Inscribed on reverse with the artist's monogram, catalogue number, date and title.

FORMER COLLECTIONS:

Rudolf Bauer, Berlin

Solomon R. Guggenheim Museum

BIBLIOGRAPHY:

Will Grohmann: *Kandinsky* (Editions Cahiers d'Art, Paris, December 1930) p. 28, no. 35

Will Grohmann: *Wassily Kandinsky* (New York, 1958) p. 334, no. 272

Sotheby & Company: *Sales catalogue* of 50 Paintings by Wassily Kandinsky, June 30, 1964; p. 32, no. 11 (reproduced in color)

EXHIBITED:

Galerie Charpentier, Paris, 1939

Kandinsky Memorial Exhibition, New York, 1945

Solomon R. Guggenheim Museum, Extended Loan Program, 1954-61



11. *Rift*. 1926  
Oil on canvas, 39 $\frac{1}{4}$  x 32 $\frac{1}{8}$ " (*ill. p. 22*)  
Signed with initials and dated '26. Inscribed on reverse with the artist's monogram, catalogue number, title and date.  
  
FORMER COLLECTIONS:  
Karl Nierendorf Gallery, New York  
Solomon R. Guggenheim Museum  
  
BIBLIOGRAPHY:  
Will Grohmann: *Wassily Kandinsky* (New York, 1958) p. 336, no. 362  
Sotheby & Company: *Sales catalogue* of 50 Paintings by Wassily Kandinsky, June 30, 1964; p. 55, no. 22 (reproduced in color)  
  
EXHIBITED:  
Karl Nierendorf Gallery, New York, 1942  
Solomon R. Guggenheim Museum, Extended Loan Program, 1954-61
12. *Coolness*. 1941  
Oil and lacquer on cardboard, 19 $\frac{1}{4}$  x 27 $\frac{1}{8}$ " (*ill. p. 23*)  
Signed l.l.  
  
FORMER COLLECTIONS:  
Galerie Maeght, Paris  
Jan Mitchell, New York  
  
BIBLIOGRAPHY:  
Will Grohmann: *Wassily Kandinsky* (New York, 1958) p. 341, no. 682

#### JACQUES LIPCHITZ (1891-)

- \*13. *Seated Man with Clarinet II*. 1919  
Bronze, 35" high (*ill. p. 27*)

#### JOAN MIRÓ (1893-)

14. *Paysage d'Espagne à la Ferme*. 1918  
Oil on canvas, 25 $\frac{1}{2}$  x 32" (*ill. p. 24*)  
Signed and dated l.l.  
  
FORMER COLLECTION:  
Mr. and Mrs. J. W. Alsdorf, Winnetka, Ill.  
  
BIBLIOGRAPHY:  
Clement Greenberg: *Miró* (New York, 1948) p. 49  
James Thrall Soby: *Joan Miró* (New York, 1959) p. 20  
Jacques Dupin: *Joan Miró* (Cologne, 1961) p. 490, no. 62  
  
EXHIBITED:  
Tate Gallery, London, 1964; cat. no. 19  
Kunsthaus, Zurich, 1964; cat. no. 19



15. Deux Personnages. 1935  
Oil and collage on cardboard panel, 41½ x 29⅞" (ill. p. 25)  
FORMER COLLECTIONS:  
Mrs. Patricia Matta-Echaureen  
Jacques Gelman, Mexico City  
BIBLIOGRAPHY:  
Clement Greenberg: *Miró* (New York, 1948), p. 71  
Prévert et Ribemont-Dessaignes: *Joan Miró* (Paris, 1956) p. 131  
Jacques Dupin: *Miró* (Cologne, 1961) p. 322  
EXHIBITED:  
Pierre Matisse Gallery, New York, 1958; cat. no. 4  
Tate Gallery, London, 1964; cat. no. 128  
Kunsthaus, Zurich, 1964; cat. no. 128
16. L'Oiseau, Comète et L'Ombrelle Fleurie. 1947  
Oil on canvas, 23½ x 31½ (ill. p. 26)  
Inscribed on reverse: Miró 1947  
FORMER COLLECTION:  
R. von Hirsh, Basle  
BIBLIOGRAPHY:  
Prévert et Ribemont-Dessaignes: *Joan Miró* (Paris, 1956) p. 169  
Jacques Dupin: *Joan Miró* (Cologne, 1961) p. 558  
Sotheby & Company: *Sales catalogue* (April 29, 1964) p. 88, no. 113

PABLO PICASSO (1881-)

17. Café de la Rotonde. 1900  
Oil on canvas, 18½ x 32½" (ill. p. 10)  
Signed r.c.  
FORMER COLLECTIONS:  
Jules Straus, Paris  
Richard Peto, London  
Sam Kaye, London  
Sam Salz, New York  
BIBLIOGRAPHY:  
Christian Zervos: *Pablo Picasso* (1954) Vol. VI; p. 175, no. 1466  
Parke-Bernet Galleries: *Sales catalogue* (New York, October 25, 1961)  
no. 35 (reproduced in color)  
EXHIBITED:  
Galerie Bernheim-Jeune, Paris, 1911  
Galerie Bernheim-Jeune, Paris, 1922  
Alexander Reid and Lefevre Gallery, London, 1945  
Fine Art Associates, New York, 1953; no. 16  
M. Knoedler & Co., New York, 1962



18. Tête Cubiste (Tête de Femme). 1909  
Bronze, 16¾" high (ill. p. 11)  
BIBLIOGRAPHY:  
Sculpture of the Twentieth Century (New York, 1952); pp. 130-31  
Christian Zervos: *Pablo Picasso* (1954); Vol. II\*\*; p. 266, no. 573
  
- \*\* 19. Still Life with Fruit, Glass, Knife and Newspaper. 1914  
Oil and sand on canvas, 13¾ x 16½" (ill. p. 12)  
Signed and dated l.l.: Picasso—1914  
FORMER COLLECTIONS:  
Gertrude Stein, Paris  
G. David Thompson, Pittsburgh  
BIBLIOGRAPHY:  
Christian Zervos: *Pablo Picasso* (1954) Vol. II\*\*; p. 245, no. 530  
EXHIBITED:  
Saidenberg Gallery, New York, 1962; cat. no. 22  
The Baltimore Museum of Art, 1964; cat. no. 188
  
20. Tête de Femme. 1929  
Oil on board, 27¼ x 20½" (ill. p. 13)  
Signed and dated l.l.  
BIBLIOGRAPHY:  
Hommage à Picasso: *Documents*, No. 3 (1930); p. 152  
Christian Zervos: *Pablo Picasso* (1954) Vol. VII; no. 237, pl. 94  
EXHIBITED:  
Marlborough Fine Art Gallery, London, 1962; cat. no. 47
  
21. La Lecture Interrompue. 1931  
Oil on board, 25¾ x 19¾" (ill. p. 14)  
Signed u.r.  
BIBLIOGRAPHY:  
Christian Zervos: *Pablo Picasso* (1954); Vol. VII; p. 158, no. 363  
EXHIBITED:  
Galleries Georges Petit, Paris, 1932  
Los Angeles County Museum, Los Angeles
  
22. Tête de Femme Endormie. 1934  
Oil on canvas, 12¾ x 17¾" (ill. p. 15)  
Signed and inscribed: Boisgeloup, 12 Juillet XXXIV  
FORMER COLLECTION:  
Galerie Simon, Paris  
EXHIBITED:  
Marlborough Fine Art Gallery, London, 1962; cat. no. 48



23. *Femme Assise au Chapeau* (Dora Maar). 1939  
Oil on canvas, 24 x 19½" (ill. p. 16)  
Signed and dated u.r.  
FORMER COLLECTIONS:  
H. Strauss, Chicago  
Galerie Simon, Paris  
Galerie Louise Leiris, Paris  
BIBLIOGRAPHY:  
Christian Zervos: *Pablo Picasso* (1954) Vol. X; p. 51, no. 158
24. *Still Life with Basket of Cherries and Glasses*. 1943  
Oil on canvas, 17¾ x 21¾" (ill. p. 17)  
Signed and dated u.l.  
FORMER COLLECTIONS:  
Jacques Sarlie, New York  
Mr. and Mrs. Burt Kleiner, Beverly Hills  
Daniel-Henry Kahnweiler, Paris  
BIBLIOGRAPHY:  
Christian Zervos: *Pablo Picasso* (1954) Vol. XIII; p. 29, no. 58  
EXHIBITED:  
U.C.L.A. Art Galleries, Los Angeles, 1961; cat. no. 32  
Picasso Exhibition, Japan, 1964; cat. no. 53



H. K. PRESS  
WASHINGTON



